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ABSTRACT

Two methods of teaching drama as a literary form in an Introduction to Literature course were compared. Eighty-seven first-year students, 28 males and 59 females, were non-randomly assigned to four classes, two of which were taught in the traditional lecture-discussion manner while the remaining two utilized a method combining lecture-discussion with individualized instruction as prescribed by performance objectives written by the students themselves. Study subjects were pre- and post-tested by means of the Drama Information Form, an instrument designed to measure the cognitive achievement of students in the area of drama. Scores on the post-test revealed no significant differences between the control group and the experimental group. However, it was noted that greater depth of knowledge and greater effort was self-imposed by experimental group students through self-designed projects. A bibliography and study-related materials are appended. (Author/JDS)

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The Effect of a Student-Centered Teaching Method of Teaching Drama Versus a Traditional Method of Teaching Drama as a Literary Form in the Acquisition of Cognitive Information by Community College Students

DINO F. CIABURRI, SR.

A MAJOR APPLIED RESEARCH PROJECT
PRESENTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR
THE DEGREE OF DOCTOR OF EDUCATION

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Abstract

In this study two methods of teaching drama as a literary form in an Introduction to Literature course are compared. Classes taught in the traditional lecture-discussion manner are compared to a student-centered method which combines lecture-discussion with individualized instruction as prescribed by performance objectives written by the students themselves.

Final scores from tests given at the end of the drama unit were used to compare the achievement of students in the experimental group with the academic achievement of students in the control group; a t-test was used to determine whether the differences were significant.

Although the results of the t-test revealed no significant differences in the knowledge acquired by both groups on the Drama Information Form, other aspects of the new method make it more feasible for use in not only the teaching of drama but also in the teaching of other literary genre.

The advantages of using performance objectives are discussed as well as the students' preparation of final projects.

CHAPTER I

Introduction

Context of the Problem

Throughout the history of modern education, great concern has been voiced as to what methods of teaching are most beneficial to students. This concern has increased with the growth of the community college's open door concept. "The current goal no longer involves selecting students to fit the colleges we have but creating colleges that fit the needs of the students who are walking through the open doors (Cross, 1973, p. 38)."

In order to grow as educators, we must constantly experiment with new methods to find the most proficient means of teaching a given course. Uppermost in our minds, we must remember that each student progresses according to his own background, training, and experience which is not identical to that of his classmates; therefore, we may anticipate considerable variance of learning in any college classroom. If we continue to force students to perform in such a traditional manner as attending lectures and then regurgitating information on tests, community colleges will become two year versions of colleges and universities which already exist. If the true purpose of the community college is to give all people the opportunity of attaining a college education, then the instruction at such institutions must be structured to meet the needs of

the individual.

> It can be directed to student interests and permit maximum student involvement in learning. The recent development of mini-courses or miniunits allows students to choose topics of particular personal interest as appropriate beginning points in courses. When all students do not have to be at precisely the same place in the textbook so that an entire class can listen to an instructor discuss a particular point, a student may be allowed to branch out on a topic that particularly interests him. By following his interests, the student often learns the desired material quickly and enjoys it. If all learning could be so enjoyed, we could minimize motivational problems (Berchin, 1972, p. 28).

Many studies have been made of experimental programs developed throughout the country and most studies seem to reveal a positive effect when the curriculum is based upon O'Banion's "concept of humanizing models of education wherein the student himself becomes the center of the curriculum (Roueche, 1973, p. 15)."

Statement of the Problem

The purpose of this study was to determine whether more cognitive learning takes place when students who are studying drama as a literary form in English 102-Introduction to Literature are taught through a student-centered method, which encompasses both traditional lecture and group interaction as well as an individualized behavioral objective approach, as compared to students who are taught solely in the traditional lecture-group interaction method.

Review of the Literature

Although the terms Individualized Instruction or Personalized Instruction have become common terms in education today, the beginnings of such methods may be found at the end of the nineteenth century in the works of Preston Search and John Dewey. John M. Mickelson in his article "Personalized Instruction: How New Is It?" discusses what he believes to be the two approaches still in use today. "Search was concerned with finding a way of presenting a fixed body of subject matter to the child to be mastered at his own speed. Dewey, on the other hand, sought to develop a truly child-centered curriculum (Mickelson, 1972, p. 7)."

During the 1920's experiments such as the Dalton and Winnetka Plans and the Project Method were tried on students of various ages. However, the Dalton Plan fit the child to the curriculum and there was no choice of subjects studies. In the Winnetka Plan, all subjects were individualized but not personalized. Kilpatrick in the Project Method advocated purposeful activity which meant activity consistent with the child's own goals and needs. His major thrust, then, was on student-centered learning (Mickelson, 1972, p. 8).

The impact of these methods was still minimal throughout the 1930's. Of all the tested methods, the project or unit plans were the methods which took on a major educational role for the next twenty-five to thirty years. As poirted out by Fagan (1972), individual instruction in the 1920's described teaching strategies. Today, individualized instruction

is confused with individual instruction, but individual instruction, by definition, is isolated, linear learning which is usually regimented.

After World War II, a great deal of criticism came from people who wished to emphasize the disciplines. Today, following the post-Sputnik disciplinary approach, there is a stronger, renewed interest in focusing on the individual.

"In an age of behavioral objectives, programmed instruction, and accountability, many English teachers are allowing themselves to be corseted within rigid structures which have been built without sufficient thought to actual needs of flesh and blood students (Shuman, 1972, p. 310)." B. Baird Shuman voices his feelings about some instructors. He also cautions teachers not to overdo lectures because the more lecturing there is, the less effective it becomes. In addition, he stresses a good pupil-teacher relationship and the desirability of person-to-person contact which can be achieved through group activity.

Squire and Appleby (1969) in their study "Teaching English in the United Kingdom" cite the same concerns among British teachers. The increasing popularity of the British feelings seems apparent in the following excerpt from Thomas D. Riems:

> Continuing to teach "subject matter" with its typical disregard of the students' deepest concerns is educational suicide. It is the teacher and his relationship with the child (or adult) that is far more important today than any technique, method, curriculum or technological innovation (Riems, 1970, p. 235).

In his discussion of "Shaping an English Curriculum to Fit the Junior College Student," Fader (1971) stresses the shaping of curricula to the student rather than student to the curricula. Much of the problem of providing individualized instruction is the need for reorganization of the physical environment. Based on the conviction that students learn best when exposed to a wide range of learning situations, rather than to a large group, single-teacher approach, a suggestion is offered to recruit teaching assistants and to reorganize and individualize a schedule for teaching and learning.

It is the concern for individualization that is dividing English departments into opposing factions according to Fagan. One group regards only the discipline and looks on student participation in content selection as nonsense. The opposition places all attention on the individual and states that the discipline can be adapted to anyone's life style.

Five major points are crucial to an effective individualized program in English. Mitzel in "The Impending Instructional Revolution" enunciates these requirements:

1. That the learner proceed through content materials at a self-determined pace that is comfortable.
2. That the learner be able to work at times convenient to him.
3. That the learner should begin instruction. . . at a point appropriate to his past achievement.

4. That learners are not inhibited by a small number of early identifiable skills and knowledges.

5. That the learner should be furnished with a wealth of instructional media from which to choose (1970, p. 435).

Geddes (1973) describes what she calls the ISL package (Individualized Self-paced Learning package) in the following manner. Each package should begin with a pretest and end with a posttest. Also, there should be a test given midway to check progress. Performance objectives, both affective and cognitive, should be given to the students so that they know in the beginning what is expected of them. These packages should be taught by a team of teachers and should be written by a team of teachers so that they may pool resources.

The package approach allows for a wide range of ability inasmuch as the beginning of the unit may be written for the lower ability student and the quest opportunities which are toward the end can allow the gifted student to pursue his subject in much greater depth. If the student feels competent that he already knows the material in the package after taking the pretest, he may go directly to the posttest. If he challenges successfully, he is credited with the unit or course; if not, he will continue with the activities in the packages. The teacher throughout this learning experience serves as a guide or resource person in helping the student make decisions and proceed with independent or group studies. "The ISL package is central to the gains made because packages allow students to change the name of the game by directing their own learning,

pacing themselves, and engaging in creative self-directed learning (Geddes, 1973, p. 416)."

If a teacher demands specific observable behavior, "which, for example, shows appreciation of a work of literature, will he sacrifice the humanistic viewpoint? (Dieter, 1972, p. 1259)." Lynn Dieter's answer to the popular question in her article, "Behavioral Objectives in the English Classroom: A Model", is an emphatic "No". She says behavioral objectives force the teacher to state what humanistic behavior is. Objectives can help clarify some of the terms such as "appreciate" or "critically read"; they can also tell students exactly what is expected of them.

Daigon (1971) states that study after study shows that students have a low opinion of literary activities. Most of this is due to a non-humanistic approach to teaching. Too much time is spent with hard facts, biographical and historical data, and technical terms. Students should not be exposed only, but rather immersed in a great work of literature and allowed to discuss it in depth. Literature must be experienced, not covered. Students do not need every detail of background to benefit from a given work. Daigon makes four points for his solution:

1. Treat most students as disadvantaged because little really has been done or is being done in this generation.
2. Re-evaluate literature and its relevance to life in general.
3. Apply frequent applications as often as possible.
4. Accept learning level of general achievement and verbal skills.

Dr. Strasser (1973), in his study of several community college programs, relates five points which were accepted dogma of college English programs but are now being disproved by various changes including more relevant composition courses, greater variety of literature courses, broader use of audio-tutorial laboratories, etc.

Flexibility of time for student learning--through self-pacing instructional and learning materials, non-punitive grading systems, audio-tutorial laboratories, small modular units of instruction, flexible registration and scheduling, and small modular calendar units with the longer academic calendar--is being attempted to encourage and support student-centered approach to teaching rather than on subject-centered teaching.

Denton (1974) reiterates the fact that students should use behavioral objectives but also stresses the point that these objectives must be the end product of a plan engineered by the instructor with active participation by the student. He bases much of what he says on the theories of Burns, Hirschlein, Jones, and Johnson, which state that in order to combat apathy, a teacher should share "objective development with students or allow them to select their own objectives from alternatives, creating a sense of purpose and personal commitment (Denton, 1974, p. 12)."

Denton (1974) gives further support to the concept of students having input with instructors who write objectives. "Critics of behavioral objectives do not deny that teachers must set goals. The

specificity of the goals and the lack of involvement of learners in establishing these goals have often been the targets of their remarks (1974, p. 12)." He then cites Silberman (1970), who recommends an educational system where students have freedom and flexibility in setting their own goals; however, teachers do not relinquish their responsibility to set external goals of their own.

One of the major approaches Denton suggests is the objective planning sheet:

Example
Objective Planning Sheet

1. Content Objective. The content of this objective is related to the distinction between mass and weight. Cognitive Levels. Given the information in Sections 1-2 in the text and/or the related activities, I will be able to:
   1. Knowledge- identify the characteristics that differentiate gravitational and inertial mass from weight (units, independence-dependence upon position).
   2. Comprehension- explain the difference between mass and weight by converting mass to weight, or by citing examples where each term may be appropriately used.
   3. Application- (1) solve force problems involving the force of gravity near the earth's surface utilizing g=9.8 nt/kg in the calculations); (2) determine the weight of objects in Newtons given the gravitational mass of the object.
   4. Analysis- (1) differentiate the reasons for different gravitational constant values in different locations on the earth's surface; (2) diagram the gravitational force component on objects in motion and determine gravitational force's effect upon that motion.
   5. Synthesis- develop an explanation for the variations of gravitational force at various distances from the earth.

6. Evaluation- appraise our societal use of the terms mass and weight and develop a rationale to explain why physics students confuse these terms.

Proficiency Level

1. I will be expected to demonstrate complete mastery of this objective either by a verbal presentation or by a written explanation. If problems are involved, written solutions are required.
2. I will be expected to demonstrate 80% mastery of this objective through explanations and problem solutions both oral and written.
3. I will be expected to demonstrate 60% mastery of this objective through problem solutions and explanations both oral and written (Denton, 1974, p. 12).

The extent to which colleges use the objective plan varies. For example, the community college system in Vermont spent three years developing and implementing a learning delivery system. Among their three major new design principles they include: "In place of a set curriculum, courses are developed to meet student demands and are planned in terms of specific learning outcomes; courses are evaluated and documented in terms of what was learned rather than credit hours (Daloz, 1973, p. 6)."

Daloz states further that the program does not specify subjects but rather focuses on sets of learning goals. Students, with instructors, design a learning plan which culminates in a completed contrast. Throughout the college experience, "the emphasis remains on the learner not the teacher, on the process of learning, not the content, and on the right of this community, not the academics, to establish standards (Daloz, 1973, p.7)."

In their study to compare the degree of learning, time spent, and

preference for four different types of instructional intervention by students of abstract and concrete personality structures, Tuckman and Orefice (1973) examined the following procedures:

> (1) self-instruction via tapes and booklets, (2) programmed instruction within a classroom setting, (3) programmed instruction and lectures in a classroom, and (4) traditional lecture-discussion instruction (Tuckman & Orefice, 1973, p. 43).

Their hypothesis was concerned with the performance of abstract students as compared to the performance of concrete students. Although this study does not differentiate in this manner, a major concern is with the best method of instruction for students in general.

The findings of their study show that students differing in personality structure differed in the ways they reacted to various instructional methods. More abstract students preferred self-study whereas concrete students did not prefer to engage in the setting of course objectives with their instructors.

> One is struck by the fact that neither personality type outperformed the other, that no one treatment produced superior performance to the others, and that matched personality-treatment combinations did not produce performances significantly superior to so-called unmatched combinations (Tuckman & Orefice, 1973, p. 47).

In addition to having students help plan their own objectives with the instructor, McQueen points out that a student's performance is measured against his own objectives rather than by the performance of other students in the class. Therefore, pretests and posttests must be carefully written for each part of the learning program to

insure a complete record of the individual's progress. If used properly, the effects of the program will be positive and encouraging. She then reports Edling's findings which include the following:

> increased interest in school activities; disappearance of most traditional discipline problems; major reduction in dropout and truancy rate, with attendance greatly improved; increasing number of high scores on specific achievement measure; harder work by teachers, but with a feeling of satisfaction that efforts are helping students (McQueen, 1970, p.4).

Besides recommending individualizing instruction, Milo Johnson (1972) singles out a multimedia instructional system such as the one used at Mt. San Jacinto College in California. He outlines this system through discussions on writing objectives, utilizing different media, and organizing large and small groups for instruction. The advantages of this system include availability of the teacher in the Instructional Learning Center at the convenience of the student, self-pacing material, active participation of the student, and high quality and constant media presentation.

What do students feel about the use of individualized instruction? This important question is the topic of a study by John J. Connelly called "Do Students Want Individualized Instruction?" The purpose of the study was to:

1. measure the students' acceptance of the individualized instruction concept;

2. identify positive and negative factors of individualized instruction as perceived by students; and
3. identify and classify characteristics of students selecting individualized and traditional methods (Connolly, 1972, p. 23).

In random samples from four community colleges, 50% of the students preferred the individual model to the traditional approach. Although a majority of the students indicated a preference for (1) emphasis on the individual, (2) self-pacing, and (3) grading based on the achievement of objectives, they preferred teacher, rather than student, control of the learning situation.

Connolly ends his study with a paragraph which states that we must "recognize that individualizing instruction is not synonymous with providing individualized materials, but means meeting the specific needs of each student. Achieving this goal may require not only different materials and techniques, but different types of instructors and learning environments, group and individual (Connolly, 1972, p. 26)."

Hypotheses

Students who study drama through a student-centered approach will gain more cognitive information about the subject than students who study drama in the traditional method of teaching.

H_0: (Null Hypothesis) There is no significant difference between the means of the final numerical grades of the experimental groups and

the control groups.

H_1: (Alternate Hypothesis) There is a significant difference between the means of the final numerical grades of the experimental groups and the control groups.

Rationale

Inasmuch as most curricula at South Central Community College require the Introduction to Literature course, a method must be devised which will motivate students to examine all literary genre. Drama, which is an integral part of this course, is the most difficult form to teach in the traditional lecture method. In the introduction of their book, Contact With Drama, Hay and Howell point out some of the reasons for the difficulty in studying drama. As you read a play,

> remember that reading drama requires more effort than viewing it. We must be alert to what the author tells us, both in stage directions and dialogue, in order to imagine how the action would appear on stage. When we see a play in production, we can respond immediately to what we see. But in reading a play we function, in a sense, as our own directors; we must interpret ambiguous words, create tone of voice, determine emphasis, and visualize the setting and the actors' movements within it. The author provides the basic elements needed to initiate this process, but we must contribute the refinements and subtleties (Hay & Howell, 1974, introduction).

In their book, Introduction to Drama, Paul and Grace Dolan expand the discussion on the difficulties of studying drama as a literary form by stating:

> Plays, in fact, cannot be read; only scripts can be read. Reading a play requires an imagination, so that the words come alive and reveal the action involved. You know you are reading a play and not just a script when you can visualize the expression on the face of the character who is not speaking (Dolan & Dolan, 1974, p. viii).

If the students are involved in the setting of objectives and pursue the study in a more individualized manner with a variety of learning experiences, including such aspects as attending live theater and seminars with performers, viewing video-tapes, slides, and moving pictures, perhaps their intellectual appetites will be sharpened and their desire to exhaust a subject will be much greater.

Variables

The independent variable containing two levels is a student-centered method versus a traditional method for the teaching of drama.

The dependent variable is the acquisition of cognitive information.

Operational Definitions

I. Independent Variables

A. A Student-Centered Method of Teaching Drama exists when a course is organized to include the writing of behavioral objectives by students and instructor, individualized instruction in addition to the traditional method of instruction which includes lectures, class discussion, and teacher-class interaction.

B. A Traditional Method of Teaching Drama exists when a course is organized to include lecture, class discussion, and group interaction.

II. Dependent Variable

Acquisition of Cognitive Information as operationally defined refers to gain scores between pretests and posttests on the Drama Information Form (DIF).

Pretest

DIF is a two part, 38 item examination of information which students already have prior to their exposure to the student-centered method.

Posttest

DIF is a two part, 38 item examination of information retained from their exposure to material presented in the student-centered method in a behavioral objective format. DIF pretest and posttest consist of parallel forms which cover the following areas:

I. Little Theater Movement

II. Development of Theater in America

III. Contemporary American Theater

IV. The following plays:

A. A Memory of Two Mondays

B. Desire Under the Elms

C. Major Barbara

Significance of the Study

If the results of this study show that this student-oriented or student-centered method of teaching is as successful as the traditional lecture method, the new method will be included on a more permanent basis, with necessary modifications, in future English 102 classes. In addition, members of the entire English department have agreed to review the results of this study in order that they might evaluate whether or not they will adopt the new method. If the positive results are noteworthy for them, probably they will individually elect to use this method.

Of the classes of English 102 taught at this time, two of the instructors use the more traditional lecture-discussion method and two instructors use traditional approaches with some media and live performances for enrichment. No one has used the behavioral objective approach up to this point.

CHAPTER II

Methodology

Population

The population consisted of eighty-seven students in four English 102 classes (Introduction to Literature); they were all first-year students at South Central Community College. Twenty-eight were male and fifty-nine were female; the average age was 26.4 years. Seventeen students were in the control group of Instructor 1 and twenty-three were in the control group of Instructor 2. Of the forty-seven in the experimental group, twenty-eight were in Instructor 1's section and nineteen were in Instructor 2's section.

Nine students did not finish the unit on drama. Of the nine, seven withdrew from the college within the first three weeks. The eighth student was absent from class for four of the six weeks due to illness. The ninth student wishes to complete the unit but has been absent most of the semester due to domestic problems.

Seven of the students were in the control groups; five from the class of Instructor 1 and two from the class of Instructor 2. Two students were from Instructor 2's experimental groups.

TABLE 1

Students Involved in the Study
English 102- Introduction to Literature

	Control Group			Experimental Group		
	Number of students in the class	Number of students not completing drama unit	Number of students completing drama unit	Number of students in the class	Number of students not completing drama unit	Number of students completing drama unit
Instructor 1's classes	22	5	17	28	0	28
Instructor 2's classes	25	2	23	21	2	19
Total: Students Completing Drama Unit			40			47

Total number of students involved in the study: 87

Limitations

The groups were not randomly selected; students elected whether or not to take these classes and a broad variety of factors enter into their selections.

In addition, the study had to be conducted in one semester whereas it would have been better to conduct the experiment in English 102 during two, three, or four semesters.

Also, the use of a larger population would have been most beneficial; however, only four sections of Introduction to Literature were being taught during the semester in which the study was made and the total number of students completing the course was eighty-seven.

Procedures

The elements examined in this study were four classes in English 102- Introduction to Literature, the DIF pretest and posttests, and the scores achieved on those tests.

The first day of class, Form A was distributed to all sections of English 102- Introduction to Literature classes (Appendix A). Form B was distributed to only the experimental groups, inasmuch as the experimental groups did not have formal classes every class day whereas the control groups did (Appendix A). A pretest on drama was then administered to all four groups (Appendix A).

All groups were responsible for the reading of three plays:

A Memory of Two Mondays, Major Barbara, and Desire Under the Elms. They were also responsible for the biographical information on the three respective playwrights: Miller, Shaw, and O'Neill. The biographical material on Shaw and O'Neill was given to all groups in lectures by their instructors; the background on Miller was acquired by students who were assigned to research a two to three page report on his life.

The first lecture, given by both instructors, was general background on the history of the twentieth century American theater and was delivered from the same lecture outline notes.

Classes in the control groups then followed the traditional schedule of class discussions with the teacher serving as the discussion leader. Lists of audio-visual materials on drama (Appendix B) were dispersed to all four classes and students were encouraged to make use of the films, recordings, tapes, filmstrips, etc. A checkout system was maintained in order to determine how many students used the materials and which materials they used.

After tabulating the list, it was found that in Instructor 1's control class only 24% (4) of the students used any of these materials and in Instructor 2's control class only 22% (5) used them. In contrast, 100% of students in both experimental groups used some of the audio-visual materials.

TABLE 2

Use of Audio-Visual Materials During the Six-Week Period of Drama Study in English 102-Introduction to Literature

	Title	Number of students in control group who checked out material	Number of students in experimental group who checked out material
EAV Packages: Filmstrips and Phonograph Records or Cassette Tapes			
1.	American Musical Theater	3	47
2.	Audio-Visual History of American Literature	1	32
3.	Drama of Classical Greece	2	10
4.	Drama of the 20th Century	6	47
5.	How to Read and Understand Drama	2	47
Phonograph Records:			
6.	Murder in the Cathedral		2
7.	Euripides-Medea		1
8.	Ibsen- Hedda Gabler	1	11
9.	Miller- After the Fall	5	29
10.	Miller- Death of a Salesman	7	41
11.	O'Casey- Juno and the Paycock		1
12.	O'Neill- A Moon for the Misbegotten	7	47
13.	Cyrano de Bergerac		7
14.	Shaw- The Apple Cart	2	14
15.	Shaw- Antony and Cleopatra	1	25
16.	Shaw- Saint Joan	3	13
17.	Shakespeare- Macbeth		2
18.	Shakespeare- Hamlet	1	4
19.	Shakespeare- Julius Caesar		2
20.	Shakespeare- King Lear		1
21.	Shakespeare- Merchant of Venice		1
22.	Shakespeare- Measure for Measure		1
23.	Shakespeare- Merry Wives of Windsor		1
Films:	Due to a drastic cut in the budget, we were unable to get the films listed in the appendix; however, the two films we did get were seen by all.		
24.	The Lottery	40	47
25.	Theatre- One of the Humanities	40	47

It is important to note here that on the Wednesday evening of the third week, all students in the control and experimental groups attended a performance of George Bernard Shaw's play Pygmalion. After the play, a seminar was held with four of the leading players. At that time a very stimulating discussion period was held in which students were allowed to ask any questions concerning the production they had just witnessed or theater production in general.

During the fourth week of class, all classes were given a special tour of the Long Wharf Repertory Theatre which included a visit to the costume shop, the scenery shop, the administrative offices, and the dressing rooms in addition to an extensive visit to the main theater.

Here following is the schedule that was maintained with the experimental groups only. This was assigned to the students on Form B and was strictly adhered to by both instructors. The first day of class, the pretest was administered. On the second day, the Director of Research at South Central Community College taught a lesson on writing behavioral objectives and had students work on many examples until each student was able to give one original example of a behavioral objective. The students were then assigned the task of writing their own personal performance objectives for the study of twentieth century American drama.

On the third day, the class convened at the Media Center where it was instructed in the operation of audio-visual equipment. Also, students' objectives were checked by their instructors and necessary comments and changes were made. In every case, the student had put as his/her last

objective a final project which would require extensive research using additional source books and audio-visual materials available.

For the next two weeks, students did not report to class on Monday. The instructors informed students that they would be located in the Media Center during the regular class time and would be available for private conferences concerning any problem which might prevent the fulfillment of personal objectives; they would also assist students in a general manner with choice of materials if it became necessary.

Both instructors spent the scheduled class time observing and advising the students who asked for help or advice. Also, several times throughout the two weeks, both instructors stopped in to check on whether students were using the equipment and whether there were any problems with the equipment which had to be fixed immediately.

During the two weeks which they reported to a formal class on Wednesdays, the students spent part of the time discussing the plays and part of the time exchanging ideas and enumerating problems which they encountered in meeting the goals of their objectives.

When the fifth week arrived, approximately 50% of both groups were ready to make final reports to the class and present their final projects to their instructor. Each student had between ten and fifteen minutes for presentation and all students used the maximum time. Ultimately, every student passed in a written project which revealed all the major accomplishments of his/her independent learning. These papers took the

form of research reports such as the general history of drama, components of drama such as lighting, costuming, etc., comparisons of plays and playwrights, and original plays on various subjects. Oral reports on their projects continued through the first class of the last week.

On the final day of the sixth week, the posttest on drama was given to all four groups.

CHAPTER III

Analysis and Conclusions

Results

As stated previously in this study, the following hypotheses were tested:

Students who study drama through a student-centered approach will gain more cognitive information about the subject than students who study drama in the traditional method of teaching.

H_0: (Null Hypothesis) There is no significant difference between the means of the final numerical grades of the experimental groups and the control groups.

H_1: (Alternate Hypothesis) There is a significant difference between the means of the final numerical grades of the experimental groups and the control groups.

The Drama Information Form was used to test the students' acquisition of knowledge and a t-test was then used to determine whether or not there was a significant difference in the mean scores achieved by the experimental groups as compared to the scores achieved by the control groups.

The mean for the control groups on the posttest was 51.875; the mean for the experimental groups was 53.979.

The tests were valid and reliable in the sense that they measured both and/or were parallel to the material presented in both the current textbook and the current method of instruction versus the new method as evaluated by several English instructors at Southern Connecticut State College and South Central Community College.

The data obtained in response to hypothesis number one showed that the mean test scores on the Drama Information Form were not significantly higher in the experimental group than in the control group when using a t-test at the .05 level of significance. The calculated value of t was 0.2446796. The means, standard deviations, and numbers of both the experimental and the control groups can be seen in Table 3.

TABLE 3

Means, Standard Deviations, Numbers of and the Difference Between the Mean and the Calculated t

Group	Mean	Standard Deviation	Number of Students
Experimental	53.979	12.019	47
Control	51.875	19.836	40

$x_1 - x_2 = 2.104$

$t = 0.2446796$ $df = 85$

The researcher has also applied a t-test to the results of the post-test of Instructor 1's class alone and Instructor 2's class alone so that he might distinguish if there was a great deal of difference in scores due to the teacher factor involved. The results are to be found in Appendix C.

Residual Findings

Although the scores on the posttest reveal no significant difference between the control and experimental groups, there were other results which were most interesting in the combination of traditional lecture-discussion and individualized-performance objective methods.

First of all, each student in the experimental group assigned himself a final project which involved a great deal of research and study. Also, much time had to be set aside by the student to write up the project and to prepare a fifteen minute oral presentation on the project.

These projects are most important because they were not assigned by the instructors but rather by the students themselves. The great variety of subjects and types of projects shows the great depth added to the study of drama by the students in the experimental group. The list of final projects which were presented during the last two weeks of class can be found in Appendix D.

Course Satisfaction

Although it was not part of the study, when the unit on drama had been completed and the posttest given, both instructors explained to their respective experimental groups that they were trying out a new method and asked students to write a candid evaluation of this new combination method. Table 4 is the result of the compilation of the comments of eighty-three students who wrote an evaluation statement as requested.

TABLE 4

Student Evaluation of Method

Descriptive words used by students in evaluation of new method	Number of students who used these words
Independence or freedom	20
Enjoyment or interesting	35
Flexibility or variety	19
Timing	6
Rewarding or understanding	10
Stimulating or exciting	8
Self-expression	8

For quoted examples of student evaluations of method, see Appendix E.

CHAPTER IV

Recommendations and Implementation

Educational Implications

At the onset, students in the experimental group seemed somewhat apprehensive about two aspects of the new method: learning to write their own performance objectives and directing their own work when not reporting for formal classes during regularly scheduled periods. However, after they became involved in writing their objectives, they seemed to enjoy the game of meeting their goals through their own concerted efforts. This seemed most apparent during the last two weeks of the unit when they began to report on their final projects.

Their apprehension was understandable because most of the students had never been exposed to the method of self-direction and were constantly made to attend classes where they were given the objectives of the course by the instructor who had formulated these objectives with no direct input from the class members. Several students asked their instructor to force them to report to the Media Center during the free class periods; however, once they began to fulfill their objectives, they revealed much more independence of action in their behavior and began to enjoy their independence.

During the two weeks that they reported to class only once, the students spent part of the time discussing the plays and part of the time

exchanging ideas and enumerating some of the problems which they met before meeting the goals of the study. Very often one student would help to solve the problem of another student because he had met with the same type of deadlock. If this did not occur, then the instructor made some appropriate suggestions for the student's progress.

Although attitude is not a factor in this study, it did point out that as a result of the technique used in the new method, a more relaxed atmosphere prevailed. As the students began making final reports on their projects, most of them seemed reticent to volunteer to present them; however, once the first two or three reports were given, it was no longer necessary for the instructors to choose speakers but rather allow the volunteers to proceed. It is interesting to note that every participant used his/her allotted fifteen minutes and in some cases had to be reminded of the over-extension of time involved. A feeling of enthusiasm seemed to pervade the work that had been accomplished.

Of the eighty-seven projects completed, thirty-seven received a letter grade in the A- to A+ bracket and forty-eight were in the B- to B+ bracket. Two students received C+ as the project grade.

Although some of the students wrote research papers and merely gave summaries of them orally, many of them showed much more creativity and initiative in their extra effort. In one instance, a student not only wrote an original play, but she persuaded her parents to play the two lead parts. She rehearsed them until she felt that they were ready for

production and then recorded the entire production on cassette. The recording was very well done, since she had included sound effects and musical background as well. Her efforts were enthusiastically received by the class.

In another instance, a student prepared detailed notes describing the sets for the three plays he had studied: A Memory of Two Mondays, Desire Under the Elms, and Major Barbara. Not only did he discuss the sets in depth but he also included lighting cues for the production.

Another outstanding project concerned the general makeup of the theater facility. One student, in presenting his oral report, took all terms which are used in theater vocabulary and discussed them in depth during the class period. Included in the discussion were such terms as proscenium arch, Deus ex Machina, hard sets, soft sets, etc.

A Syndrome: Olive Drab, an original play by a veteran of the Viet Nam war, was so interesting to the class and so well constructed technically, that at the suggestion of the instructor, the student will submit the manuscript to the reading committee of the Long Wharf Repertory Company.

It is difficult for the researcher to fully evaluate the amount of extra knowledge acquired by students in the process of fulfilling the performance objectives. It is equally difficult to evaluate the knowledge disseminated in the final oral presentations given by students to the group. However, all of this was a sizable addition to their study of drama and was acquired along with the same material obtained by the members of the

control group working in the traditional method.

Recommendations

It is recommended that a test be designed which would evaluate more fully and more accurately the amount of knowledge acquired by students under conditions similar to the control and experimental groups. The test used in this study, although it measured factual material on the assigned plays and playwrights, does not assess properly the complete acquisition of information which is present when a student is allowed to fulfill his or her own behavioral objectives for part of a given unit.

Few data were available in the study of drama in a community college setting. The prosody of literature indicates that further studies need to be conducted to improve curricula in this area. One clear contribution of this stud n the development of an effective teaching program in drama, as a literary form, is that it contributes to the body of knowledge of literary form.

Implementation

The following will be done at South Central Community College. Copies of this research project will be distributed to all members of the English Department; this will include the part time instructors. After studying the results of the experiment, each instructor will decide whether or not he will use the new method in the teaching of drama in English 102-Introduction to Literature classes.

Regardless of the decision of other instructors, the researcher intends to use the new method in all of his future English 102 classes beginning the next semester.

In view of the fact that the researcher is both the department chairman and an English instructor for the course involved, no further approval is required to implement the findings of this study at this institution.

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Appendix A: Assignment Sheets and Tests

Form A - Control and Experimental Groups

South Central Community College

English 102 - Introduction to Literature

Syllabus for the study of Drama:

Assignments for Homework

1st week

Study - A Memory of Two Mondays, by Arthur Miller, p. 552 in text.

Relate the play to "Youth".

2nd week

Look up Arthur Miller and write a two to three page report on his life.

3rd week

Study - Desire Under the Elms, by Eugene O'Neill, p. 263 in text.

Relate this play to the concepts of love and marriage.

4th week

Study - Major Barbara, by George Bernard Shaw, p. 80 in text.

5th week

Review the three plays and compare them whenever possible.

Note: Consider these major points while studying each play:

A - What is the plot (study lines of the play)?

B - Discuss the characterization.

C - Discuss the setting of the plays. Is this significant to the story?

D - What is the climax?

E - Is this play relevant? If yes, of what importance is it to our society today? Answers to the above questions should be returned in written form so that they may be discussed in small or large class meetings.

Form B - Experimental Group

South Central Community College

English 102 - Introduction to Literature

Class Schedule: Important - Your instructor will be in the library during regular class schedule on days when the class does not meet formally.

1st week

First class meeting - pretest will be given.

The second class meeting will be devoted to instructing students in the writing of behavioral objectives.

2nd week

The third class will be held in the Media Center and will be concerned with introducing students to various types of audio-visual equipment and the available soft ware in drama (i.e. records, tapes, films, etc.). Also, students will hand in problems for study with a list of tentative behavioral objectives.

The fourth class, students will report to the library to begin independent work on drama.

After the second week, students will not report for formal class except on the following days designated.

3rd week - Wednesday

Students will report to class at which time they will be divided into smaller groups. They will then report on their progress and share some of

their findings.

4th week - Wednesday

Students will report to class and will again be divided into smaller groups and will make their second progress report to their peers.

5th week - Monday

Class will reconvene and students will begin final presentations of findings to the entire group.

Wednesday - continue presentations.

6th week

Monday - finish presentations.

Wednesday - posttest.

DIF Pretest

South Central Community College

English 102 - Introduction to Literature

Shaw

1. G. B. Shaw is considered what nationality?

   A. English B. Irish C. Anglo-Irish

2. Besides writing plays, he wrote. . .

   A. Opera B. Poetry C. Essays

3. In addition to his role as an author, Shaw had made a living as a. . .

   A. music critic B. cellist C. bank teller

4. He hated his father because his father. . .

   A. disliked music. B. hated the theater.

   C. didn't support the family and was a drunkard.

5. In his early political days, Shaw helped to found. . .

   A. the Fabian Society B. Socialist News

   C. The Communist Manifesto

6. Shaw married. . .

   A. Mrs. Patrick Campbell B. Charlotte Payne-Townshend

   C. Julie Andrews D. Eliza Doolittle

7. In 1925 he was awarded. . .

   A. The Poets' Medal B. Nobel Prize

   C. Pulitzer Prize for literature

8. The money he received for this award he donated for the purpose of establishing a . . .

   A. home for poor actors. B. popularizing Scandinavian literature.

   C. establishing a British Academy of Arts and Sciences.

9. After his death, the major part of his estate was to be used to. . .

   A. promote the cause of royalty B. aid democracy

   C. promote a phonetic English alphabet

10. One of the main influences of modern theater was the. . .

   A. political movement of 1900. B. the reign of Queen Victoria.

   C. the Little Theater movement.

11. The group which presented most new American plays to the public, especially plays by O'Neill, was the . . .

   A. Provincetown Players. B. Baltimore Theater

   C. Guthrie Theater.

12. The first course dealing with the writing of drama in the United States was taught by . . .

   A. Sherwood Anderson B. Gertrude Stein

   C. George Pierce Baker

13. The course was called. . .

A. American Drama B. 47 Workshop C. Plays and Production

14. A. Harvard B. Yale C. Columbia - first offered this course.

15. The most influential European dramatist who inspired American playwrights was . . .

A. Ibsen B. Shakespeare C. Sophocles

16. World War I became a favorite subject for . . .

A. O'Neill B. White C. Anderson

17. After the economics collapse of 1929, many playwrights fell to . . .

A. Marxist B. Socialistic C. Anarchistic - type of society.

18. One such playwright was . . .

A. John Olsen B. Shaw C. Clifford Odets - who wrote Golden Boy.

19. Thornton Wilder's first great hit was . . .

A. Our Town B. None But the Lonely Heart C. Hawaii

20. A. Robert Sherwood B. Lillian Hellman C. Sherwood Anderson turned to verse drama.

21. The Sacco-Vanzetti case was revised in a play called. . .

A. Winterset B. Aloe C. Little Foxes

22. The Glass Menagerie was the first great Broadway production of . . .

A. Arthur Miller B. Tennessee Williams C. Thornton Wilder

23. Arthur Miller's play The Crucible deals with. . .

A. marriage B. incest C. witchcraft

24. The Federal Theater was started by President. . .

A. Wilson B. Roosevelt C. Johnson

25. Eugene O'Neill's father created the role of. . .

A. Hamlet B. Scrooge C. Count of Monte Cristo

26. He began his writing career as a . . .

A. journalist B. playwright C. poet

27. His writing career was intensified during his stay at a sanitarium in . . .

A. Bridgeport B. Hartford C. Wallingford

28. He was being treated there for . . .

A. pneumonia B. tuberculosis C. broken leg

29. After his release from the hospital, he attended. . .

A. Harvard B. Yale C. Columbia University

30. O'Neill's first full-length play was . . .

A. Thirst B. Marco Millions C. Beyond the Horizon

31. For this production, he was awarded the . . .

A. Pulitzer Prize B. Nobel Prize C. Drama Critics' Award

32. O'Neill experimented a great deal with . . .

A. Transcendentalism B. Stoicism C. Naturalism

33. In A. The Great God Brown B. Lazarus Laughed

C. Marco Millions - O'Neill returned to the use of masks.

34. In Strange Interlude, he experimented with. . .

A. masks B. The use of spoken thoughts C. costumes

ESSAY * Please answer the essay questions in good, concise sentences and paragraphs.

1. O'Neill resented his parents and their treatment of him. Does this reflect itself in the plays that you have read or listened to? How?

2. Miller, in his play Memory of Two Mondays, presents a microcosm of the world. Explain.

3. Discuss Barbara's chief motivation for her actions in Shaw's Major Barbara.

4. Discuss fully Shaw's theories of:

A. Feminism

B. Anti-Scientism

DIF Posttest

South Central Community College

English 102 - Introduction to Literature

Shaw

1. What nationality was G.B. Shaw?

   A. French B. Irish C. Anglo-Irish

2. He wrote, in addition to drama. . .

   A. music B. stories C. essays

3. In addition to his role as an author, Shaw had made a living as a . . .

   A. music critic B. cellist C. bank teller

4. Shaw hated his father because his father. . .

   A. disliked music B. hated the theater C. didn't support the family and was a drunkard

5. The political organization founded by Shaw was. . .

   A. the Fabian Society B. the British Party

   C. the Communist Manifesto

6. Shaw married. . .

   A. Mrs. Patrick Campbell B. Charlotte Payne-Townshend

   C. Eliza Doolittle

7. Shaw was awarded in 1925 which award?

   A. Critic's Circle Award B. Nobel Prize C. Pulitzer Prize for literature

8. He donated the prize money to establish. . .

   A. a home for poor actors B. a Literature Society

   C. a British Academy of Arts and Sciences

9. The major portion of his estate was designed to. . .

   A. promote the cause of royalty B. fight autocracy

   C. promote a phonetic English alphabet

10. One of the main influences of Modern Theater was the . . .

    A. political and social reform B. Queen Elizabeth

    C. the Little Theater Movement.

11. Eugene O'Neill was most frequently played by . . .

    A. Provincetown Players B. National Theater C. Guthrie Theater

12. Who taught the first course dealing with the writing of drama in the United States?

    A. Sherwood Anderson B. John Gassner C. George Pierce Baker

13. This was called. . .

    A. American Drama B. 47 Workshop C. Plays and Production

14. What college offered the course?

A. Harvard B. Yale C. Columbia

15. The non-American who most influenced American Playwrights was. . .

A. Ibsen B. Shakespeare C. Moliere

16. World War I became a favorite subject for . . .

A. O'Neill B. James C. Anderson

17. After the economics collapse of 1929, many playwrights tended to expose the politics of . . .

A. Marxism B. Socialism C. Anarchism

18. One such playwright was. . .

A. John Olsen B. Shaw C. Clifford Odets who wrote Golden Boy

19. Thornton Wilder's first dramatic success was. . .

A. Our Town B. None But the Lonely Heart C. Hawaii

20. A. Robert Sherwood B. Lillian Hellman C. Sherwood Anderson turned to verse drama.

21. The Sacco-Vanzetti case was the basis for a play entitled. . .

A. Winterset B. Our Town C. Little Foxes

22. The Glass Menagerie was written by. . .

A. Arthur Miller B. Tennessee Williams C. Thornton Wilder

23. Arthur Miller's play The Crucible deals with. . .

A. marriage B. fire-fighting C. witchcraft trials in Salem

24. The Federal Theater was started by President. . .

A. Wilson B. Roosevelt C. Lincoln

25. Eugene O'Neill's father created the role of . . .

A. Odysseus B. Scrooge C. Count of Monte Cristo

26. O'Neill began his writing career as a . . .

A. journalist B. playwright C. copy writer

27. His writing career was intensified during his stay at a sanitarium in . . .

A. New Haven B. Hartford C. Wallingford

28. He was being treated there for . . .

A. pneumonia B. tuberculosis C. emotional illness

29. After his release from the hospital, he attended. . .

A. Harvard B. Yale C. Columbia University

30. O'Neill's first full-length play was. .

A. Strange Interlude B. Marco Millions C. Beyond the Horizon

31. For this production, he was awarded the . . .

A. Pulitzer Prize B. Nobel Prize C. Drama Critic's Award

32. O'Neill experimented a great deal with . . .

A. Transcendentalism B. Stoicism C. Naturalism

33. In A. The Great God Brown B. Lazarus Laughed

C. Marco Millions O'Neill returned to the use of masks.

34. In Strange Interlude, he experimented with . . .

A. masks B. the use of spoken thoughts C. costumes

ESSAYS: Answer the following questions in good concise sentences and paragraphs.

1. O'Neill is said to have resented his parents. Is this resentment reflected in his dramatic treatment of family situations? Explain how with specific reference to the plays.

2. A microcosm is the presentation of the world in miniature. Discuss the ways in which Memory of Two Mondays by Arthur Miller is a microcosm.

3. In Shaw's Major Barbara, what are the principle motivations for the actions she takes? Refer specifically to what she does and the things she says.

4. Explain Shaw's theories of:

   A. Feminism

   B. Anti-Scientism

Appendix B: Audio-Visual Materials

FILMS - English 102 - Introduction to Literature

The Actor, Character Creation for Illusion

Auditorium & Stage

Creative Drama: The First Steps

Curtain Time

Drama Comes of Age

Drama - How It Began

Drama - The Renaissance

Drama - The 20th Century

American Literature: The Westward Movement

American Memoir: Best Sellers

American Memoir: Radio

American Memoir: Sixty Years of Magazines

American Literature: Colonial Times

American Literature: Early National Period

American Literature: Revolutionary Times

Background of the Theatre

Humanities Series: Oedipus Rex

Humanities Series: Our Town & Ourselves

Humanities Series: The Cherry Orchard, Parts I & II

Humanities Series: The Lottery

Humanities Series: The Novel - What It Is, etc.

Humanities Series: Theatre - One of the Humanities

LEARNING PACKAGES - English 102 - Introduction to Literature

American Musical Theater

E.A.V. 2 records, 4 filmstrips

An Audio-Visual History of American Literature

E.A.V. 3 records, 6 filmstrips

Drama of Classical Greece

E.A.V. 1 tape, 2 filmstrips

Drama of the Twentieth Century

E.A.V. 4 tapes, 5 filmstrips

How To Read and Understand Drama

E.A.V. 1 tape, 2 filmstrips

PHONOGRAPH RECORDS - Drama

Noel Coward and Margaret Leighton performing

Brief Encounter
Blithe Spirit (Act II, Scene I)
Present Laughter (Act II, Scene I)

Eliot, T. S.

Murder in the Cathedral

Euripides

Medea

Genet, Jean

The Balcony

Ibsen, Henrik

Hedda Gabler

Miller, Arthur

After the Fall

Miller, Arthur

Death of a Salesman

O'Casey, Sean

Sean O'Casey Reading (Vol. I)

Juno and the Paycock (Scenes from Acts I and III)
"Cat and Cage" (from "Pictures in the Hallway")
"The Death of Mrs. Casside"

Sean O'Casey Reading (Vol. II)

I Knock at the Door
Rose and Crown
Sunset and Evening Star and singing
The Wearin' of the Green

O'Neill, Eugene

A Moon for the Misbegotten

Rostand, Edmond

Cyrano de Bergerac

Shaw, Bernard

The Apple Cart

Shaw, Bernard

Caesar and Cleopatra

Shaw, Bernard

Saint Joan

Shakespeare, William

A Midsummer Night's Dream

Shakespeare, William

As You Like It

Shakespeare, William

The Comedy of Errors

Shakespeare, William

Coriolanus

Shakespeare, William

Cymbeline

Shakespeare, William

Great Scenes from Macbeth

Shakespeare, William

Hamlet

Shakespeare, William

Julius Caesar

Shakespeare, William

Henry the Fourth (Part one) & (Part two)

Shakespeare, William

King Henry the Fifth

Shakespeare, William

King John

Shakespeare, William

King Lear

Shakespeare, William

King Richard II

Shakespeare, William

The Merchant of Venice

Shakespeare, William

Pericles

Shakespeare, William

Much Ado About Nothing

Shakespeare, William

Sonnets of William Shakespeare

Shakespeare, William

Venus and Adonis and A Lovers Complaint

Shakespeare, William

Measure for Measure

Shakespeare, William

The Merry Wives of Windsor

Appendix C: Statistical Data

Instructor 1

Means, Standard Deviations, Numbers of
and Differences Between
the Mean and the Calculated t

Group	Mean	Standard Deviation	Number of Students
Experimental	54.4643	8.5167152	28
Control	58.1764	6.9725114	17

t = 1.484 df = 43

At 43 degrees of freedom, the data calculated was not significant at the 0.05 level of significance, i.e., there is no significant difference between the means of the two groups.

Instructor 2

Means, Standard Deviations, Numbers of and Differences Between the Mean and the Calculated t

Group	Mean	Standard Deviation	Number of Students
Experimental	53.2631	13.768163	19
Control	47.2173	16.06226	23

T = 1.253 df = 40

At 40 degrees of freedom, the data calculated was not significant at the 0.05 level of significance, i.e., there is no significant difference between the means of the two groups.

Appendix D: Final Projects

FINAL PROJECTS OF EXPERIMENTAL GROUP

I. Character Analysis Reports

Character Analysis of Bert in A Memory of Two Mondays

Character Analysis of Eben in Desire Under the Elms

Character of Eben Cabot in Desire Under the Elms

Character of Abbie in Desire Under the Elms

Character Analysis of Bert in Memory of Two Mondays

Character Analysis of Barbara in Major Barbara

Character Sketch of Lady Britomart in Major Barbara

Character Sketch of Sir Andrew in Major Barbara

Character Sketch of Barbara in Major Barbara

The Incomparable Lady Britomart

Help Ye Mankind, O Major Barbara

II. Critical Papers

A Personal Outlook on Love and Marriage in A Memory of Two Mondays and Desire Under the Elms

One Man's Family: the Britomarts and the Cabots

Plot Weaknesses in three plays: Major Barbara, Desire Under the Elms, and A Memory of Two Mondays

III. Original Plays

A Syndrome: Olive Drab

The Worthwhile Struggle

The Unfortunates

The Salesman

A Nagging Wife

I'm Too Young for Work

IV. Play Production

A Rewrite of A Memory of Two Mondays for Radio and presentation of same

Recording of cut version of Major Barbara

Recording of cut version of Desire Under the Elms

Class dramatization of Desire Under the Elms

Recording of original play, Time Never Waits

Reading of Sorry, Wrong Number

Recording of cut version of Marty

Class dramatization of Act II of Major Barbara

V. General Research Reports

Comparison of After the Fall and Memory of Two Mondays

Study of Long Days Journey into Night as autobiographical play

Desire Under the Elms: An Autobiography

The History of Off-Broadway

A History of Broadway Musicals

Drama in Television

The Physical Makeup of the Theater

Stanislovsky

A Comparison of three plays

The Importance of Crisis in Modern American Plays

A Comparison of Emperor Jones and The Great God Brown

How to Read and Study Drama

Melodrama

Negro Playwrights in the American Theater

The Little Theater Movement

Appendix E: Student Evaluations

STUDENT EVALUATIONS

The following are partial or complete evaluations from students in the experimental groups. These comments were made after the instructors explained that they had tried this method of teaching drama for the first time.

Note: these quotations have not been changed in any way; hence, some grammatical errors may appear in the text.

> As with anything new, when I first started out with this project or whatever, I found it to be very difficult. I was not use to writing my own behavioral objectives for a course and even after the whole thing was explained to me, I was a little skeptical. As time went on, I began to really enjoy myself. I felt like a free person with no one standing over my shoulder telling me what to do. I knew I had an objective and was allowed only 6 weeks to do it. I could do it all at one time or wait until the last minute to do it. If I had the choice, I would prefer this way anytime.

> I thought the unit on drama was well presented. The plays and the authors were fairly easy and fun to read. I feel that I learned more studying them in this way then I would if we did it the "old way" (the way it was presented in high school). Being able to write what I wanted was satisfying. I can actually say now that I know something about drama.

> I learned from classroom discussion how to begin studying a play and its contents and applied this knowledge when I did my final project. The lecture on behavioral objectives also gave me a good bases for planning my behavioral objectives. The behavioral objectives themselves gave me the incentive to go further into drama and what I found was pure enjoyment.

As I did most of my work on an independent basis, attaining a historical knowledge of drama during class periods; I enjoyed doing any research for a project I called 'my own'.

Seems as though many students find independent studying more challenging and may even learn-to a higher degree-more about the subject (in this case Drama).

I am very much in favor of the individual study system. I feel that I can work better at my own pace and not always in competition with other students.

As far as the materials in the drama section, I enjoyed each one of them and went on to read "Little Murders" and "Suddenly, Last Summer".

I feel that doing the biographies of the writers gives me some insight to their personal lives and I can see where and how they get materials for their work.

This course has been the best so far for me, in the two semesters that I have attended South Central.

I intend to do more reading then prescribed as I am a reader from way back. I do not intend to sell or lend my "Modern Age" as I know that I will read it until all parts have been digested at least twice over.

I was very happy with the materials and learned a lot from them about drama. I was never really interested in it before then but it got me into it a little. I enjoyed working on my own method and enjoyed the independent study very much. I seemed to be able to get more done on my own with the independent study.

I was very impressed by the presentation of drama in our class. I knew very little about drama except for a few plays in school and two in New York. I now feel that I want to gain more knowledge on the subject. I liked being given the opportunity of choosing my own realm of study rather than be told to do something I wasn't completely interested in.

I have found this independent type class very rewarding. Although I have had more strictly independent classes before which I feel left me on the short end of the stick because of the lack of teacher explanation this was not true for this course. I feel that your guidance and dead lines encourage me to perform and learn and research.

This was my first experience in a class wherein the student was able to choose his own behavioral objective. I felt the presentation of the material was well done. My only problem with this section is that I got so involved in different playwrights that I'm still interested in this section.

I do feel, however, that this section could be extended over an entire term and a study could be done of other than just "American Theater".

At first I was confused as of what to do. I really didn't know what to do it on. I chose melodrama because I came across it and didn't know what else to do it on. I began writing a report on it and it reminded me of the cartoon I used to watch when I was younger, Dudley Do Right. I enjoyed making the report and enjoyed not having to be pressured into doing a project which I might not have liked.

My first impression of the behavior objectives was panic. I felt that I did not know how to begin to learn about drama. As time went on, the meaning became quite clear. I became aware of drama and wanted more and more. I feel at the close of the presentations that I really got a lot out of this type of study. It was a new creative way to learn! I also found it very stimulating. I have tried to write plays several times before but without success. Since I have put together a play which I was really pleased with. I hope to continue writing and maybe turn out a playable play!

I hope that your final paper is going to be made simpler by the enthusiasm which has been shown within the class.

I enjoyed this method because it gave the opportunity to explore on my own. I think that if a student wants to learn he will. This system was more of a challenge mostly because you learn to organize your thoughts besides learning the material.

With the limited time that we have, I feel that we have covered some of the highlights of modern drama. It is difficult to cover everything about modern drama, but at least we were able to become familiar with a few of the writers and plays

that help to make modern drama what it is today. If someone asked me what modern drama is I would be able to tell them more now than I would have before I took this course.

I've found your technique to be exciting to myself. The only problem was that I didn't have the time to utilize the opportunity for researching and writing. I guess I sort of let myself down along with you. But, I'm sure that if I had the time and books needed, I would have presented a presentable paper to you! I hope that your ideas can be brought across to other teachers and educators of all sorts. Your method is very good and not at all boring or frustrating.

Having very little knowledge of Drama, or at least what I thought was drama, made it very difficult in getting started in the beginning of this class. Thanks for the "TIP" on the E.A.V. equipment in library. I found its assistance exceptionally helpful in the learning and studying of drama. I also learned about many different types of drama that there are. Class discussions and lecture I found more rewarding than a "regular" class.

I have enjoyed the course so far. At the beginning, I was apprehensive, because I wasn't sure I'd be able to pace myself, or set up a workable list of objectives.

Without this course, I would never have written a play, nor would I have concentrated my efforts on the reading material which I consumed.

I expected a dry course, but your own enthusiasm and bright personality (no kidding) has made the course a very pleasurable experience.

Autobiographical Sketch

On May 14, 1938, Mr. Ciaburri was born in the City of West Haven. After completing his elementary and secondary education in the local public schools, he attended Southern Connecticut State College where he earned a Bachelor of Science degree with a major in English, in 1960. He then went on to Wesleyan University to obtain a Master of Arts in Liberal Studies with a major in literature. Following his study at Yale University as a Coe Fellow in American Studies in 1965, he began doctoral studies at the City University of New York--Hunter College--and the University of Connecticut. In 1972 he began working toward the Education Doctorate at Nova University.

Since 1960 he has held full-time teaching positions in West Haven High School (nine years) and South Central Community College (six years). At West Haven, in addition to his regular teaching duties, he served as yearbook advisor, theater coordinator, director of assemblies, advisor to Quill and Scroll, and assistant director of class night.

At South Central he has served as yearbook advisor, theater group coordinator, and advisor to the literary magazine in addition to fulfilling his role as chairman of the Department of Humanities, a position he has held for five years.

At this time he is serving on the Board of Directors of the following community organizations: The Long Wharf Theatre, The New Haven Scholarship

Fund, and The Commission for the Elderly for the City of West Haven. Following is a list of organizations in which he holds or has held some office: Amity Club Scholarship Chairman, New Haven Opera Society-President, The Friends of South Central Community College-President, and The Connecticut Scholastic Press-First Vice President, South Central Community College Faculty Association-Chairman.

Other affiliations include the Connecticut Education Association, the National Educational Education Association, The National Council of Teachers of English, Mark Twain Associates, The Metropolitan Opera Guild, and the Congress of Community Colleges.

College committees on which he is now serving are Dean's Council, Curriculum Committee, Student Activities Committee, Commencement Committee, and Awards Committee.

Special recognition has been given to the researcher with the following awards: Citizenship, Scholarship, and Service Awards, Thompson; four-year scholarship to Southern Connecticut State College; Coe Fellowship at Yale University; Music Award, Southern Connecticut State College; listed in the Dictionary of International Biography; designated Outstanding Educator of America; and Special Service Award, South Central Community College, 1975.

Mr. Ciaburri has served as organist for St. Anthony, St. Paul, and St. Louis Churches in addition to teaching organ, piano, and accordian for the past twenty years.

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